ASSISTANT

FOR

GV
1751
.D61
1878

A. DODWORTH'S

PUPILS.

NESBITT & CO., PRINTERS
CORNER OF PEARL AND FINK STREETS NEW YORK.

1878.

ASSISTANT

FOR

A. DODWORTH'S

PUPILS.

11792

NESBITT & CO., PRINTERS
CORNER OF PEARL AND PINE STREETS NEW-YORK.

1858.

V 175
D 61

ENTERED according to Act of Congress,
in the year 1878,
By ALLEN DODWORTH,
In the Clerk's Office of the District Court in the
Southern District of New York.

INTRODUCTION.

With an experience of over thirty years, and an unceasing desire to profit by the experience of others, it would be indeed strange had I not gathered some useful ideas pertaining to my occupation. During that time, I have had more than twenty thousand pupils under my personal instruction—Individuals—Private Classes—Family Class—Boys' and Girls' Schools—Boarding Schools—Day Schools—Military Schools—and at the Military Academy of West Point, thus passing through all phases of teaching.

This experience abundantly proves that classes at my own establishment have very great advantages over all others. They have a large and thoroughly ventilated room, a perfect floor, free from the least dust; commodious dressing-rooms, good attendants, the best of music, and stimulation of competition, the association of the two sexes; the natural ambition for promotion, rarely fails in bringing forward even those who may not be as favored by nature as others.

Then, again, the education of my own family has taught me with what anxiety, and, at times, with what uncertainty, parents trust their children to the guidance of teachers. This anxiety is natural, and deserving the utmost respect; little can be said that will

relieve it, and yet it should be known what aims a teacher has, and upon what principles he bases his instruction. I will briefly state mine:

From the commencement of my career it has been my belief that instruction to children, in the dancing school, should have for its objects —Strength, Agility, Gracefulness of Motion, Ease of Manner and Politeness; not alone the ability to dance those dances in fashion at the present time, but to move in the presence of others with composure and gracefulness; to learn to associate with others, under pleasurable circumstances, without rudeness; to learn, under these circumstances, how essential it is for our own happiness, that we practice mutual forbearance, and that in our amusements we should never forget the golden rule.

When it is said that these objects may be gained by attendance at a dancing school, it is only asserting what experience has proven to be true. Under few other circumstances can as much be accomplished, in this way, as when children are so happily exhilarated and stimulated by the general tone of a well conducted class.

I cannot refrain from confessing here, that when surrounded by so many children, whose minds are so awake and susceptible to impressions—that the position I occupy fills me with very great anxiety. In the first place, the responsibility that nothing shall be said or done that would stain the pure mind of a child; and, secondly, that the opportunities thrown in my way, under these favorable circumstances, of inculcating principles that would elevate the tone of character of my pupils, shall not be lost. I feel that, did I fulfil all the duties of a

dancing teacher, and neglect these, then indeed my life had been a failure.

It is, I believe, the experience of most teachers, that our ideas are far beyond what we accomplish. I believe, also, that I may trust to the evidence of my patrons, that although I may not have accomplished all that I could see before me, it has not been without faithful and earnest effort to do so.

ADVICE TO MY PUPILS.

MANNERS.

How few can resist the influence of agreeable manners; and, what is this manner? It may be simply a word or a gesture, yet those who mistakenly consider it an exhibition of independence to be rude are influenced, and often subdued, by the kindly, good manners of another. Is it not manner which gives us the first, and often the most lasting, impression of persons to whom we may be introduced? Do we not all feel it in the effect of a kindly expression, or a gesture of attention? Do not others feel as we do? Surely, then, that which adds so greatly to the pleasures of ordinary intercourse is deserving of great attention; and yet, how few in reality study to *cultivate good manners.*

It is often supposed that it is the observance of certain fixed rules, but that is a mistake. The rules of etiquette are valuable for the regulation of society: but good manners is an individual virtue, which augments the pleasures of social intercourse an hundred fold. And still it may be asked: "What is this great virtue?" The answer should be simply, *Kindness.* Surely, then, I cannot too forcibly urge upon the attention of my young pupils the cultivation of this truly "*Christian grace.*"

TO THOSE WHO ATTEND THE AFTERNOON CLASSES.

Upon entering the room make your salutation to your teacher. Never run, but always walk

across the room: and let your capability for refinement show itself in your walking.

Do not leave the room without excusing yourself. It may not be necessary to ask permission, but ordinary politeness requires that you should excuse yourself to your teacher. Do not leave the room more than once during the afternoon.

Return to the class room as soon as possible.

Keep your seats while another class is receiving a lesson.

To talk loudly is at all times in bad taste, during a lesson is exceedingly annoying, both to teacher and pupils.

Do not dance in the dressing-rooms, as by so doing you annoy others.

Make no engagements with each other for certain dances.

It is better that young gentlemen should wear gloves, as the perspiration of the hands is liable to stain the dresses of their partners.

Never laugh at any awkwardness you may see; you yourself may at times require the protection of this suggestion.

At all times let there be an emulation of kindness to each other among the pupils. If nature has denied gracefulness or ready imitation to any, do not allow that to be a cause for unkind ridicule, but rather let your good nature prompt you to aid such, as it is they who require most assistance.

TO THE YOUNG GENTLEMEN OF THE EVENING CLASS.

Nothing can be written that will greatly aid you in acquiring such dances as the Waltz, Galop, or Polka. Those who understand the

technicalities of the art have difficulty in clearly comprehending a description of a new dance of that class; and if you could understand a description, it would not enable you to dance them, as the ability to understand is very different from the ability to execute. The best of instruction, in any art, is but a small portion of the work to be done. *Practice, practice, practice*, is the lever of success. In this, as in all things else in this world, "Only the diligent meet with success."

I, therefore, recommend you, as quickly as possible, to throw aside all embarrassment, and at once come to the determination that you cannot learn by receiving a few directions, but that it will require from you a considerable amount of exertion and perseverance. Determine to give that exertion, not fitfully but steadily, twice a week, full two hours each time; and at the end of the term you will find that you have accomplished all that you should reasonably expect. If, on the contrary, you enter the class, take your lesson, and then sit down to think about it, the result will be anything but satisfactory, either to yourself or instructor.

Remember that a dancing school is a place to which you come for the purpose of throwing aside your awkwardness. But how can that awkwardness be thrown aside, if it is not *well shaken?*

Don't be afraid to ask each other to dance. He must be an unkind person who will not assist his fellow pupil, especially as each in turn may receive assistance from another. Mutual assistance should be characteristic with those who attend such a place. The success of all depends greatly upon this mutual concession.

It is a mistake to dance only with one person. Frequently change; dancing sometimes as gentleman, again with the same partner as lady, then alone, so that you may learn to be self-reliant. If you are doing wrong, the instructor will put you right. If you are doing nothing, there is nothing to put right.

It is better that all present take part in whatever lesson may be given, and none playing the part of spectator, to the annoyance of those engaged. You will find, also, little additions and variations made, from time to time, in the method of imparting the lesson, that will often give a new light upon what to you may appear as a very old subject; and the exercise will always assist in giving pliability and direction to the muscles.

You are not required to attend in any particular form of dress, but the instincts of every *gentleman* requires that your dress shall be cleanly, more especially the *boots*, and these ought to be thin and elastic, suitable for the purpose.

LANCERS, QUADRILLES, ETC.

When you have taken a place, in a dance of this class which requires the co operation of others, *do not change* to another sett, unless it is understood that an exchange would be agreeable to all—and then not without an apologetic motion of some kind.

Remember, and feel also, that you have made a mutual engagement with the others, to be always ready at the proper moment, to execute any part that may require your attention, and that it is a serious breach of good manners, and consequently an unfortunate

reflection upon your "Savoir fair" to neglect this duty.

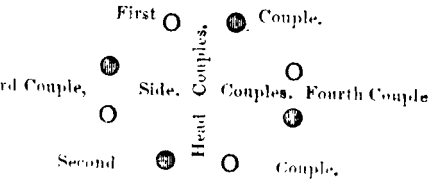
When turning partners or others, do so in a manner indicating pleasure at the opportunity, not as many do, with indifferent condescension.

Understand, that you belong to the sett, not that the sett belongs to you. Be as cheerfully ready to assist the others to execute a figure, as you expect them to be when you require their assistance. A distinguished English author says, "Nothing more clearly indicates the true gentleman than a desire evinced to oblige or *accommodate*, whenever it is possible or *reasonable*; it forms the broad distinction between the well-bred man of the world and the irreclaimably vulgar—vulgar, not from their inferiority of station, but because *they are coarse*.

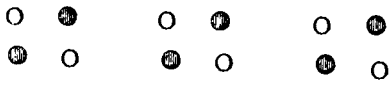
There is no more common or absurd mistake than supposing that, because people are of high rank, they can not be vulgar; or that, if people be in an obscure station they can not be well bred We have seen as many instances of vulgarity in a peer as could be found in a grazier; and have noticed as many examples of a perfect freedom from the least taint of it in persons in humble life, as could be desired in a duchess.

Ordinary Quadrille.

IN SQUARE.



IN LINES.



Each figure begins at the second strain of the music. The numbers on the right denote the number of measures of music required for each movement.

FIRST FIGURE.

During the first four bars all make the salute to partners; at the second four bars all salute at the corners.

RIGHT AND LEFT.—Two opposite couples cross directly over, changing sides with partners after passing opposite couple, - - 4

Return to places with same movement, - 4

(Remember that in crossing over, in every figure, the ladies pass between.)

BALANCE.—The opposite couples walk forward and back again, seven steps, passing to right of opposite couple, - - - - 8

(Or walk forward and back three steps, and turn partners.)

LADIES' CHAIN.—Two ladies cross over giving right hand in passing, and turning opposite gentleman with left hand, who receives the lady with left hand. Same movement back to places, ... 8
BALANCE.—(As above). 8
Head couples once; side couples once.

SECOND FIGURE.

FORWARD TWO.
Two opposite couples forward and backward, ... 4
Cross over (without changing side), . . 4
Pass and repass partners, ... 4
Return to places, ... 4
BALANCE.—(As above), ... 8
Head couples twice; side couples twice.

THIRD FIGURE.

RIGHT HANDS ACROSS.
Two opposite couples forward to centre, where all take hands in circle. The two ladies crossing their arms, give right hands to partner's right, and left hand to the other gentleman's left, ... 8
Balance in circle. 4
Cross to opposite side (going round the right), ... 4
Two ladies backward and forward, . . 4
Two gentlemen forward and backward, . 4
Four forward and backward, ... 4
Right and left to places, ... 4
Head couples twice; side couples twice.

FOURTH FIGURE.

FORWARD FOUR.
Two opposite couples forward and back, . 4
Leave lady on opposite side, ... 4

Three forward and back, - - - - - 4
Leave both ladies on opposite side, - - 4
Three forward and back, - - - - - 4
Three forward and stop, - - - - - 4
Four hands round (to left) and cross over, 4
Right and left to places, - - - - - 4
Head couples twice; side couples twice.

FIFTH FIGURE.

LADIES' CHAIN.—(Same as before), - - 8
FORWARD TWO.—(Same as before), - - 16
BALANCE.—(Same as before), - - - - 8
Head couples twice; side couples twice.
After last time finish with
ALL CHASSEZ ACROSS. Pass and repass partners, - - - - - - - - 8

Jig Figure.

HANDS ALL ROUND, - - - - 8
ALL LADIES TO RIGHT.
All the ladies balance to, and turn the next gentlemen on their right, - - - - 8
In same manner balance to next gentleman, 8
In same manner balance to next gentleman, 8
Finally, all balance to partners, - - - 8
HANDS ALL AROUND, - - - - - 8
ALL THE GENTLEMEN TO THE RIGHT.
All the gentlemen passing their partners, balance to the next lady on their right, - 8
Same to each lady of the set, and finally to partners, - - - - - - - - 24
HANDS ALL ROUND, - - - - - 8
ALL CHASSEZ, - - - - - - - 8

Cheat, or Coquette.

FIRST COUPLE BALANCE TO RIGHT.
Forward and back; forward again and turn,

giving both hands to opposite persons. Balance to next couple, then to the fourth couple, and finally, balance and turn partners.

THIRD COUPLE BALANCE TO RIGHT.

And the same as above.

SECOND COUPLE BALANCE TO RIGHT.

And the same as above.

FOURTH COUPLE BALANCE TO RIGHT.

And the same as above.

This figure derives its name from the privilege allowed after balancing, either turn the opposite person, or make a feint to do so, and suddenly turning some other person, thus cheating the first.

Basket Dance.

FORWARD TWO, - - - - - - - 16

BALANCE, - - - - - - - - 8

Ladies' hands round in centre to left and right, remaining in centre, gentlemen hands round, outside of ladies, to left and right, stopping on left of partners; gentlemen pass their hands over the heads of the ladies (ladies stooping), and form the basket. All balance and turn partners, - - - - - - 8

Virginia Reel.

OR, SIR ROGER DE COVERLY.

Danced with eight couples, in two lines, the ladies on one side and the gentlemen on the other, facing inward.

The top lady and bottom gentleman execute each figure, and are immediately followed by the bottom lady and top gentleman, in the following order:

Forward and back; forward and turn with the right hand; turn with the left hand; turn

with both hands; forward and *dos-a dos*; forward and back.

First lady then turns with the left hand every gentleman down the line, while her partner turns every lady; between each one turn partner with right hand; when arrived at the bottom, return to the head; separate from partner, lady passing down the outside of ladies' line, and gentlemen passing down the outside of the gentlemen; all follow meeting partners at the bottom, and then chassez up the centre, when first couple chassez down the middle, and takes position below the last couple, when the figure commences with the new couple at the head.

The Lancers.

FIRST FIGURE.

Opposite couples forward and back, - 4
Same couples forward a second time, turn with both hands, and return to places. - - 4
Cross over, first passing between second, - 4
Return to places, second passing between first, - - - - - - - - 4
Balance at the corners (the four ladies balance to the gentlemen on their right, gentlemen facing to the left to receive the balance), turn with both hands, and finish in places. - 8
Same for the other three couples.

SECOND FIGURE.

Opposite couples forward and backward, - 4
Leave ladies in centre, - - - - - 4
Chassez to right and left, - - - - 4
Turn to place, - - - - - - - 4
All form two lines; forward and back, 4
Forward and turn partners to places, - 4

In forming two lines first and second times, the two side couples separate from their partners, and join each side of the head couples, forming two lines, four on a side; third and fourth times, the head couples join the sides.

THIRD FIGURE.

Opposite couples forward and back, - 4
Forward a second time and salute (curtsey and bow), and return to places, - - - - - 4
Four ladies cross hands with their right, and so promenade round, while the gentlemen promenade in the contrary direction, outside; change hands and return in opposite direction, or ladies chain, - - - - - 8

FOURTH FIGURE.

Head couples visit the couple on the right, salute with bow and curtsey, - - - - 4
Visit the couple on the left, and salute, - 4
Return to places, - - - - - - 4
Right and left with opposite couple, - - 8

FIFTH FIGURE.

Grand chain (or right and left all round), - 16
First couple turn round and face outward,
Couple on right take place behind first, - } 8
Couple on left behind third couple, - -
Second couple behind all, - - - - -
All chassez across and back, gentlemen passing behind ladies, - - - - - - - - 8
March round, ladies to left, gentlemen to right, meeting at the bottom, and coming up together, - - - - - - - - - 8
All eight forward and back (ladies on one side, gentlemen opposite), - - - - - 4
All forward and turn partners to places, - 4

Waltzing.

Count Alfred D'Orsay uses as his motto to a work* published about the year 1840 these words:

"Waltzing is the art of a gentleman, and never was taught or understood by a dancing master."

Perhaps true in his day and country, for certainly the English never excelled in this art, nor do they at the present day, but it would be very untruthful to say that they were not gentlemen, or that good teachers could not be found in England. The Count no doubt intended to say: "*To waltz well* requires all the refinement of a gentleman, in addition to the best of instruction." He further says:

"The great thing is *practice*, both alone and with a partner. The beginner is too apt to think the affair finished when he has learned the step. But *practice* is not more necessary in skating than it is in waltzing.

"By long and patient practice by himself, the pupil will, as in skating, imperceptibly attain a gradual, but great improvement in power, rapidity, length and directness of step, smoothness, and endurance, both muscular and vascular (wind). It is, indeed, with waltzing as with every other accomplishment, mental or corporeal, 'wha does the utmost that he can, shall whiles do mair.'"

And again:

"The pretending, or attempting in public, what we cannot perform, has no more unfortunate feature about it, quam quod ridiculos homines facit.

* Etiquette; or, Guide to the Usages of Society.

"One can scarcely conceive of the agonies which I have suffered in observing my countrymen making themselves ridiculous by their attempts and failures in the art of WALTZING. But it is quite impossible to imagine the martyrdom which I have endured in observing my countrywomen making themselves ridiculous in the same way. For their sake, then, I subject myself to the reproach—

'Turpe est difficiles habere nugas,
Et stultus labor est ineptiarum;'

and am contented to discuss the true principles of waltzing, since, on the true principle, the more practice, the more perfect; but on false principles, the more practice, the less perfect."

Certainly. "With true principles, the more practice, the more perfect," but where shall we find the "true principles?" Among those who simply pick it up—or with those who have made it the study of a life?

Most self-taught dancers fall into bad habits, as the self-taught in any art usually do fall, not having profited by the experience and advice of those who have made it their study to know the best. One unfortunate and radical misapprehension seems to take possession of all such persons, that of mistaking expertness for gracefulness, as in music noise and execution often takes the place of expression. Young persons pick up or learn from one another most of the dances at present in use. They are satisfied to get about to the music, in their way, unconscious of the existence of good taste in motion. Yet many of these persons have great influence in deciding what we shall all dance in society, and are the first to pooh-pooh or sneer at anything they cannot readily comprehend. But it is natural that it should be so, as self-taught

people generally begin and end with a large share of self-esteem. This egotism is usually accompanied by great confidence and self-assertion, against which the more modest and timid care not to contend, and so either yield their better judgment and follow what is insisted upon as the fashion, or abandon the field. In this way ignorance often tramples upon knowledge, and is another example of the success of impudence. To move gracefully is an art; to make steps, a trade. The first requires intelligence, good taste and good teaching; the second, simply strong muscles and assurance. We may see a hundred examples of the one to ten of the other; as, in music, many execute, but few express. One may waltz in no better style than a plantation negro would dance a breakdown; another may dance an Irish jig so gracefully that every motion shall be a study for a sculptor. It has been correctly remarked that teachers cannot dictate to society. Certainly not in relation to what dances shall be fashionable; but as to the manner of dancing, the teacher should have everything to say. We may not dictate what people shall wear, but there are fixed laws which tell us what colors harmonize, and how they should be blended. We may not dictate what music may be used, but who is the authority for good taste and expression in rendering that music, if not the cultivated teacher? It is true that society furnishes us with the best and worst examples, and it is simply criminal in a teacher not to select the best and impart that to his pupils, and worse than criminal not to educate himself by observation and good associations so as to be able to recognize the best, and not be misled by passing kinks of fashion.

HOLDING PARTNERS.

I cannot too strongly recommend the attention of my pupils to this subject, as it is the line of demarcation between those who are "comme il faut" and others, or, in plainer language, between the thoroughbred and the vulgar. And if the observation of society waltzing in New York and Europe for over forty years furnishes any proof whatever, it is that the way here described is to-day as at the beginning adopted by *all* who may be noticeable for refined manners and movements.

THE BETTER WAY OF HOLDING.

The gentleman approaches the lady by offering his left hand—one *au fait* will at the same time make a slight inclination or half bow. The lady places her right hand in that of the gentleman, who then extends his right arm in direct line to the side, the forearm bent so as to form an acute angle. In this angle the lady will place herself with the centre line of the person opposite the line of the gentleman's right side, both persons on parallel lines, not forming an angle. In this position each will be looking over the other's right shoulder, and by the lady turning her head slightly to the left, the effect of the group will be greatly improved, and prevent all possibility of taking each other's breath, which is rarely pleasant, and in the case of a young man directly from the use of a meerschaum, is "positively horrid," as many ladies have remarked. The lady, if not too short, places her left hand, hooked, upon the gentleman's right shoulder, the fingers appearing in front. The right hand of the gentleman should rest very gently upon

e lady's back, as near the waist as possible, as not to remove the upward pressure of the lbow directly under the lady's shoulder, as this is the lady's support, and must be held with sure, but gentle firmness. The hand on the back should rest very lightly, and on every possible occasion slightly raised, so that the air may pass between, as in some cases the close contact induces perspiration, and may leave its mark upon the lady's dress. Both persons should be slightly bent forward, from the hips upward, so that the shoulders may be only three or four inches apart, but the distance increasing downward; this leaves both parties free in their limbs, so that any contact of person or knees may be avoided, and should be so avoided as a most serious mistake. The gentleman's left hand holding the lady's right, should be extended downward in a line with the body, the hands three or four inches distant from the person, the arms forming a gentle curve from the shoulders downward. No weight is placed upon this arm; all the guiding and changes must be governed by the elbow under the lady's arm. It will be found that this grouping will be perfectly modest in appearance, no more contact of person occurring than in a lady taking a gentleman's arm for walking. In conclusion, let it be remembered that purity of thought and action may be as conspicuous in waltzing as in any other situation of life; that the gross waltz grossly, the vicious viciously, the refined and innocent innocently and in a refined manner, and that it is not reasonable to confound the abuse with the use.

"The German."

Known in Europe as the COTILLON.

Knowing the Waltz, Galop and Polka, with some familiarity with the figures of the Lancers and Quadrille, will enable any one to take part in this interesting and eminently social dance.

It would be well, however, for those unacquainted with it to take seats, say five or six couples, to the left of the leader, an opportunity is then gained of seeing before attempting any of the figures.

The success of a German depends very greatly upon the Leader (Cavalier Conducteur). He selects and introdnces each figure; gives all instructions to the music. Designates the number of couples required for the proposed figure; urges the tardy ones, signals those who occupy the floor too long—in fact should be constantly on the alert to keep up the spirit of this charming dance; but without prompt obedience and attention to the details of the figures, by the others engaged, there will be neither life or spirit, where all should be animation and go. It is therefore important that after each selection of partners, the couples take places with as little delay as possible. *After* the figure is completed by each party, others may join in the general waltz, which always follows, but under no consideration should any rise before that time, nnless called upon by the Leader.

Let it be understood that
Prompt obedience to the Leader,
Attention to the details of the figures,
No interference when others are engaged—
Are "indispensable conditions" of the German.

FORMATION.

Seats are taken by all engaged, each lady on right of her partner.

The Leader and partner's place is the head, from where all figures commence.

Each figure is repeated, until all have been called upon, that is to say, should a figure require two couples to commence, each group of two couples is called up by the leader in succession, from right to left, and it is here where most of the delay occurs, as persons chatting with their partners frequently forget that others are awaiting their movements.

In cases where a large number is engaged, and a small figure introduced, it is permissable for the Leader, after one party has executed a figure, to call upon two or three parties, thus obviating the tedious waiting that would otherwise occur.

The signal of the Conductor is clapping hands once or twice.

Each party called upon by the Conductor, waltzes a short time, previous to the selection of other partners.

If the ladies would remember always to take the gentleman's *right* hand with their *left*, much time would frequently be saved, as nearly every figure requires the lady to be on the right.

It would be a difficult task to describe all the figures, so many inventions and modifications are introduced by our best Leaders, and yet a description of a few may give the key to all.

A WORD OF CAUTION.

In dancing the German, it will be occasionally discovered, that a certain party or clique will be constantly on the floor, and the others

"allowed to do the sitting." This is accomplished by an understanding between the parties. "You call me, I'll call you," and so they get most of the dancing, to the exclusion of their friends.

The caution I would give my pupils is, *never to commit such a mistake.* A little waltzing, more or less, is not worth the sacrifice of self-respect.

FIGURES OF THE COTILLON AS DESCRIBED IN CELLARIUS' WORK "FASHIONABLE DANCING."

1.

The Excursion.

The first gentleman chooses two other ladies from the circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz, each gentleman with the lady that happens to be opposite to him.

2.

The Rounds of Three.

The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies, with whom he has just turned, and springs towards his own lady, who on her part has been turning with the two gentlemen, and the latter then rejoin their own ladies, and having faced them, reconduct them to their places in waltzing.

3.

The Chairs.

The conductor places his partner in a chair in the centre of the room. He then takes two

gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in waltzing.

4.

The Flowers.

The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to another gentleman, and names to him the two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen.

An amusing change in this figure is made by the gentlemen selecting the names of animals.

5.

La Course Assise.

Two chairs are placed back to back in the middle of the room. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated; his partner does the same with two gentlemen. At a signal given each takes the person opposite—that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies, chosen in the second place, take in like manner for the waltz the gentlemen placed before them.

6.

The Columns.

The conductor leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed.

7.

The Cushion.

The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentleman that she means to mock, and let it fall before the one that she intends to choose.

8.

The Cardes.

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise, and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

9.

The Pyramid.

Three couple. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal

ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second, and three the third. The gentlemen take each other by the hand and compose a chain. The conductor leads the other gentlemen and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he claps his hands, and leads off in waltz the lady opposite to him. The other gentlemen in like manner waltz or dance with their opposites This figure may be executed by five couples, by forming a fourth rank of ladies.

10.

The Deceiver.

Two or three couple. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the waltz the ladies who happen to be behind them. The gentleman, who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz with him.

11.

The Serpent.

The gentleman leaves his partner in one of the corners of the room, her face turned towards the

wall, and then goes to choose three or four ladies whom he places behind his own, leaving a certain distance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentlemen he has chosen, and after having rapidly promenaded this chain he passes behind the last lady, then between each one, 'till he has regained his own. He then claps his hands, and every gentleman dances or waltzes with his opposite. This figure, which has a great analogy to the *Pyramid*, should be chosen by preference in all rooms of small extent. Two or three columns may be formed by several couples starting at the same time.

12.

The Broken Round.

The gentleman leaves his partner in the middle of the room and chooses two other gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very quickly to the left. At a signal given the lady chooses a gentleman for the waltz, and the two other gentlemen return to their places. Among intimate friends the two discarded gentlemen may waltz together about the circle.

13.

The Handkerchief.

One couple. After the waltz or promenade the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes with her to her place.

14.

The Change of Ladies.

Two couple. After having made sundry circuits, they ought to approach each other,

the gentlemen changing the ladies without losing the step or the time. After having danced with each other's lady, each takes back his own and regains his place.

15.

The Hat.

The gentleman leaves the lady in the middle of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a tour de valse. The other gentlemen return to their places.

16.

The Scarf.

This figure is the fellow to that of the *Hat*. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the shawl on the shoulders of the one with whom he chooses to waltz. Every gentleman should go to rejoin his lady and reconduct her to her place.

17.

The Ladies Seated.

Two chairs are placed back to back in the middle of the room. The two first couple begin with the waltz. The two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners to reconduct them to their places in waltzing or dancing. While the two ladies they have just quitted, sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone

through the figure there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couple, by placing as many chairs in the middle of the circle.

18.

The Glass of Champagne.

Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle. The first couple sets off; the gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen to drink and regains her place with the other in waltzing

19.

The Rejected Couples.

The first gentleman kneels on one knee in the middle of the room. His partner chooses from the circle several couples, which she presents to him, and which she refuses successively. The couples form in a row behind the gentleman on his knee, who ends by choosing a lady, with whom he waltzes or promenades and then brings back to her partner, who remains in front of the row, and receiving his own lady, reconducts her to her place. The first gentleman reconducts each lady in waltzing and when all the couples have disappeared he again finds his own lady, who had sought refuge behind the column, whom he reconducts in her turn.

20.

The Bouquets.

Several nosegays are laid upon a table. The gentleman and his lady, each take a nosegay, which they present, the gentleman to a lady, and

the lady to a gentleman, to make a *tour de valse*. This figure is repeated by all the couples.

21.

The Presentation of Ladies.

The gentleman kneels in the middle of the room; his partner chooses from the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a row till he has taken one to dance or waltz with This figure, which has great analogy to that of the *Rejected Couples* (fig. 19), is better suited to rooms of small size.

22.

The Moving Cushion.

The first gentleman seats his lady, and places at her feet a small cushion, before which she successively leads several gentlemen, whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman with whom she chooses to waltz.

23.

The Ladies Deceived.

The gentleman takes his lady by the hand, promenades about the circle, and approaches several ladies pretending to invite them to waltz or dance. The moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, till he at last really makes a choice. The lady of the conductor dances or waltzes with the partner of the lady who has been elected.

24

The Magic Hat.

The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterwards presents the hat to several gentlemen, who take out one of the deposits, and seek the lady to whom it belongs, to urge her to make a *tour de valse* or a promenade. This figure may be performed by several couples at the time.

25.

The Phalanx.

Each gentleman chooses two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to her on his left; the two ladies give each other their hands behind him so as to form the ancient figure known by the name of *the Graces*. The lady of the conductor takes the same position with the gentleman she has chosen; the groupa range themselves one after another in the same manner, and keep so close as to form a phalanx, which sets out with the *pas de valse* without turning. At a given signal the gentlemen, who are between the two ladies, turn round with them, and each waltzes with his opposite.

26.

The Mysterious Cloth.

All the gentlemen of the cotillon range themselves behind the cloth, which two persons hold out displayed, so as to form a sort of screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.*

*This figure is rendered quite comical by the gentlemen being provided with masks.

27.

The Gentlemen Deceived.

The five or six first couple start together, and place themselves in ranks two and two. The first gentleman holds his lady by the right hand, and should not look at the couple placed behind him. His lady chooses a gentleman among the other couples. The gentleman and that lady separate, and advance tiptoe on either side of the column, in order to deceive the first gentleman at the head of it, and endeavor to rejoin each other and waltz together. If the gentleman, who is on the watch, is lucky enough to catch hold of his partner, he reconducts her, in waltzing, and the gentleman, who follows, replaces him. In the contrary case, he must remain at his post till he can lay hold of a lady. The last remaining gentleman waltzes with the first lady.

28.

The Double Cross.

Four couple start together, and place themselves *en moulinet* (turnstyle fashion).* The gentlemen all give their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand; the new gentlemen in turn call upon other ladies, who in like manner place themselves in rays, all the couples describe a tour in executing together the *pas de valse*, then separate, and regain their place, by pairs.

29.

The Grand Round.

Four couples start together. Each gentleman chooses a gentleman, and each lady selects a

* Cross hands.

lady. A grand round is formed, the gentlemen holding each other by the hand on the same side, and the ladies on the other. The commencement is made by turning to the left; then the conductor, who should hold his lady by the right hand, advances without quitting it, and cuts through the middle of the round, that is to say, between the last lady and the last gentleman. He turns to the left with all the gentlemen, while his partner turns to the right with all the ladies. The conductor and his lady having described a semi-circle reversed, meet again and waltz together; the second gentleman takes the second lady, and so on with the rest, till the chain is exhausted.

30.

The Twin Circles.

Four couple start together. Each gentleman chooses a gentleman, and each lady a lady. The conductor places himself in the ladies' round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity; at a given signal the conductor selects a lady to waltz with; his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two lines advance towards each other, and every one dances with his opposite.

31.

The Deceitful Round.

The conductor chooses three ladies, whom he places with his own at a certain distance from one another, and as if for the game of Puss in the Corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the

ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to waltz with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

32.

The Convent-Porter.

The conductor selects from the circle several ladies, whom he leads, as well as his own partner, to an apartment adjoining the ball room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valse* with the lady that has summoned him. The conductor takes care to reserve one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentleman she chooses, and call the ladies pointed out by them.

33

The Mysterious Hands.

The conductor imprisons, in an adjoining apartment, several ladies besides his own, as was explained in the preceding figure. Each lady passes a hand through the half-open door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands, and waltz with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

34.

The Handkerchief Chase.

Three or four couple start. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the

cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltz with such of the gentlemen as have the good luck to catch them.

35.

The Stormy Sea.

Two rows of chairs are placed with their backs to each other, as for the game, the name of which has served to designate this figure. The first couple sets out. The conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them in every other chair. He then selects six gentlemen, with whom he forms a chain that he conducts. After having described a rapid course about the various parts of the room, and which he may prolong or vary at pleasure, he finishes by closing around the chairs in which the ladies are. When he seats himself, the other gentlemen should do the same. and each waltz with the lady who is at his right. In this figure as in that of the *Deceitful Round*, one gentleman becomes a victim, and must be content to return alone to his place.

36.

The Four Corners.

Four chairs are placed in the middle of the room at set intervals, to represent the four corners. The first gentleman after having made his partner dance a *tour de valse*, seats her in one of the chairs and takes the three next ladies to occupy the three other chairs. He stands in the centre as for the game of Puss in the Corner. The ladies, still sitting, execute the changes, holding each other by the hand, for the exchange of seats. When the gentle-

man can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes or dances with her whom he has just dethroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of one of the four last ladies, the partners of the three remaining should reconduct them to their places in waltzing.

Another.

Two couple start. The first lady selects two gentlemen; the second lady one. The two gentlemen each select one lady. The four ladies are placed in the four corners of the room. The five gentlemen take hands in circle (hands round) in the middle of the room, going rapidly round to left; at the usual signal, each gentleman hastens to secure one of the ladies, as one of the five must resume his seat without a partner. General waltz follows.

37.

The Bower.

Four couple form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round, and find themselves back to back without letting go each other's hands. Four other couple then start, and make a circle about the first, but without turning round. In that position, and when they face each other, the gentlemen join hands above, and the ladies underneath. The former then raise their arms high enough to form a circular passage, that the ladies rapidly run through to the left without quitting each other's hands. At a given signal the gentlemen lower their arms to stop the ladies, who waltz

with the gentlemen before whom they find themselves.

38.

The Pursuit.

Three or four couple set out. Every gentleman of the cotillon has the right to go behind each couple and possess himself of the lady to dance or waltz with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues till each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation required, it is necessary that as fast as each gentleman possesses himself of a lady, another should replace him. The pursuit is one of the final figures of the cotillon.

39.

The Final Round.

All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltz or a promenade, He stops at a given signal, and his partner quits the circle, while he chooses a lady, with whom he waltzes within it. He then in his turn quits the circle, and the lady he had chosen, takes another gentleman, and so on for the rest When there remain only two or three couple, a general waltz is executed. The *Final Round*, like the *Pursuit*, is generally performed at the end of the cotillons.

40.

The Endless Rounds.

All the persons of the cotillon form a general round, and begin by turning to the left. The conductor at a given signal quits the hand of

his lady, who should be on his left, and continuing to turn in the same direction, enters the round in forming a *colimaçon*, while the last lady, whose hand he has quitted, turns to the right to envelope the other circles that go on diminishing. When they are quite close to each other, the conductor passes under the arm of one of the waltzers, and *waltzueses* to get out of the circle, every one following him without letting go their hands. The conductor promenades at pleasure, and extends the line to reform the general round. All the other couples perform a general waltz. This figure, like the two preceding, is generally placed at the end of the cotillon.

41.

The Windmill.

Three couple start together. After a *tour de valse*, each gentleman chooses a lady, and each lady a gentleman. All the gentlemen place themselves in moulinet, giving the left hand to each other, and the right to the ladies, who themselves should hold them by the left. The first, third, and fourth gentlemen, waltz in the intermediate space, while the other couples walk slowly. At a given signal those waltzing form the moulinet, while the others waltz between. After two or three changes of this kind, all join in a general waltz.

42.

Changing Windmill.

Three couple, choice of ladies and gentlemen, position of the moulinet as in the preceding figure. At a given signal each lady advances to a gentleman, and waltz without quitting their order in the moulinet. At a new signal they stop, but always in moulinet,

to recommence with the next lady, 'till each gentleman has recovered his own partner. General waltz for conclusion.

43.

The Four Chairs.

In the middle of the room are placed four chairs, arranged in the same way as for *Puss in a Corner*. Four couple set off, in waltzing, and place themselves, each couple behind one of the four chairs. At a given signal each couple waltzes about the chair, and then passes to the next, and so on for the rest, always going to the right.

44.

The Country Dance.

Four couple place themselves in the middle of the room as for the quadrille. The first couple waltzes about the couple on the right, and in the same way makes the round of the other couples. The three other couple repeat the same figure. When all four have finished, all join in general waltz.

45.

The Handkerchief.

Two couple start, the gentlemen, each holding with his left hand the end of a handkerchief and high enough to pass under it at every circle that the handkerchief describes. They waltz 'till the handkerchief is rolled up like a cord.

46

The Flying Scarfs.

Two scarfs are crossed, and tied in the middle. Four couple place themselves so that each gentleman takes with the left hand one of the ends of a scarf, being careful to hold it above his head. All four couples waltz under these scarfs.

47.

The Fan.

Three chairs are placed in the middle of the room upon the same line. The two at the ends should be turned opposite way to that in the centre, as in the figure of the *Glass of Champagne*. The gentleman seats his lady upon the centre chair, and seeks two other gentlemen whom he places in the two other chairs. The lady offers her fan to one of the gentlemen at her side, and waltzes with the other. The gentleman with the fan must follow the waltzing couple, fanning them and hopping about the circle.

48.

Blind-man's Buff.

Three chairs are placed on the same line in the middle of the room. The gentleman takes another gentleman, whom he places in the centre chair, after having bound his eyes. The lady selects another gentleman, whom she leads on tiptoe to one of the chairs by the side of the Blind-Man, while she seats herself on the other. The first gentleman then invites the Blind Man to choose the right or the left. If he indicates the lady he waltzes with her to her place; if on the contrary he points to the gentleman, he must waltz with him while the conductor waltzes with the lady.

49.

The Gentlemen Together.

The two first gentlemen each choose a gentleman to waltz with them, and the two ladies each select a lady to waltz with them. At a given signal, the four gentleman stop and form a round, while the ladies form another. Two ladies, in advancing to the gentlemen's circle,

pass under the arms of the other two ladies, and enter it, forming a round *à l'envers*, when each gentleman waltzes with the lady before whom he finds himself. This figure may be formed by three or four couple.

50.

The Zigzags

Eight or ten couple start together, and place themselves behind each other, couple by couple, keeping a certain interval. Each gentleman should have his partner at his right. The first conple sets out in waltzing, and passing zigzag through all the couples to the last. The second couple then makes its way to the last, while the conductor is returning with his lady to the head of the phalanx. The conclusion is by a general waltz.

51.

The Undulations.

The four first couple set out, forming a round. The conducting couple should be in the middle of the circle, and waltz at pleasure, seeking to deceive the other couples, that ought to follow all their movements without letting go hands. At a signal given, the next couple place themselves in the middle, while the first resume their place in the circle, and the others successively execute the figure. The conclusion is made by a general waltz.

52

The Two Lines.

The first gentleman takes the first lady by the hand, and makes, walking, the tour of the room; all the other couples ought to follow. The conductor forms with the other gentlemen a single line, so that every one faces his part-

ner. Every gentleman then, with his right hand, takes the right hand of his lady, and makes her traverse in taking her place. The first couple sets out waltzing, and goes up the line, and passes behind the line of the ladies; without ceasing to waltz, it passes between the two lines, and again goes up, passing behind the ladies. Arrived at the last, it stops, the gentleman remaining on the side of the ladies, and the lady on the side of the gentlemen. Each couple successively executes the same figure, and the whole terminate by a general waltz. The *Two Lines* are particularly performed at the end of the cotillons.

53.

The Crooked Lane.

The conductor, walking and holding his lady's hand, and invites the other couples to follow him. A general round is formed. Each couple must be careful to keep a certain distance. The gentlemen place themselves before their ladies, so as to form with them a double round, the gentlemen without, the ladies within. The conductor sets out with his partner, and waltzes round the crooked lane formed by the two circles, till he has regained his place. He then quits his lady, and takes his place in the ladies' circle, while the lady takes a place among the gentlemen. Each couple executes the figure in turn, and the whole concludes by a general waltz. This is one of the final figures of the cotillon.

54.

The Flying Hat.

Two couple. The conductor holds behind him in his left hand a hat, with the open part upward. The second gentleman holds

in his left hand a pair of gloves, which he endeavors to fling into the hat without ceasing to waltz. When he has succeeded, he takes the hat and gives the gloves to another gentleman, who recommences the same. It may be imagined that among good waltzers this figure gives rise to a multitude of turns and incidents.

55.

The Figure of Eight.

Two chairs are placed in the middle of the room at a certain distance from each other. The first couple passes behind a chair without ceasing to waltz, and then passes behind the other so as to describe a figure of eight. Each couple in succession repeats the same figure, which is one of the most difficult to be executed. A gentleman who acquits himself perfectly may be reckoned a consummate waltzer.

56.

The Intermingling of Arms.

Three or four couple. Each gentleman takes a lady, and each lady takes a gentleman, when a general round is formed. They all advance and fall back together at four bars. They again advance, and when near each other the gentlemen join hands above and the ladies below. The arms being thus entwined, they turn to the left; the conductor lets go the hand of the gentleman on his left; they extend themselves in a single line without quitting each other's hands. When a straight line is well formed, the gentlemen raise their arms, but still holding each other; the ladies dance off, and the gentlemen pursue them. At a given signal all the ladies turn round and dance with their partners, who ought to be behind them.

57.

The Ladies' Moulinet.

Two couple commence. Ladies select gentlemen, gentlemen select ladies. Form as for quadrille. The four ladies cross right hands in the centre, going round, until past partners; they then give left hands to the left hand of the next gentleman, making a turn entirely round that gentleman. They cross hands again, repeating the movements, bringing them successively to each gentleman, finally to their partners; then general waltz. This figure is changed by the gentlemen kneeling on one knee.

58.

The Little Rounds.

The three or four first couple. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen arrange themselves two by two, and the ladies do the same, facing them. The two first gentlemen and the two first ladies circle one entire round to the left; when the round is finished, the two gentlemen, without stopping, raise their arms to let the two ladies pass underneath, and execute another tour with the two next ladies. The two first ladies turn in the same way with the two new gentlemen who present themselves; each one follows till the two first gentlemen have come to the two last ladies. When the two first gentlemen have made all the ladies pass, they arrange themselves in line, and the two next gentlemen place themselves on either side so that all the gentlemen form in one and the same line opposite to that which the ladies have also formed on their side. The two lines advance towards each other during four bars, and fall back during four bars, then rejoin,

and each gentleman takes the lady who is before him. General polka, or mazurka, for a finish.

59.

The Double Moulinet.

Two couple. Ladies choose gentlemen. Gentlemen choose ladies. Form as for quadrille. Four ladies cross right hands and go half round, at the same time the four gentlemen pass half round outside. At the half round all meet partners, to whom left hands are given, the gentlemen turn the ladies to the outside, while they form the *moulinet* (cross hands). The ladies then pass half round outside, while the gentlemen go half round inside, when the same change is repeated as before, when all join in general waltz.

60.

The X of the Gentlemen.

Two couple. Each gentleman, without quitting his lady, chooses another, whom he should hold with his left. The two gentlemen place themselves opposite one another at a certain distance. They advance with their ladies during two bars, and in like manner fall back during two bars. They advance once again, letting go the hands of their ladies who remain in their places. The two gentlemen give each other their hands crossed at the elbows and make together a complete tour, then give their left hands to their ladies in the same way, and make a tour with them. They again make a tour together, giving each other the right arm, and recommence with the left arm with the next lady on the right, and so on for the rest. When they have turned with the four ladies, they each take two ladies

—their own and the one they have chosen, and make a promenade at pleasure. When they find themselves at the place of the lady they have chosen, they pass her under their right arm, and continue the waltz with their partners.

61.

The X of the Gentleman and his Lady.

The gentleman chooses two ladies, whom he takes with either hand, and his partner chooses two gentlemen. The conductor and his partner face each other at a certain distance with the ladies and gentlemen they have chosen. They advance and retire during four bars; then the conductor and his lady toward each other, leaving the two other ladies and the two other gentlemen in the places where they are. In advancing this second time by themselves, they give the arm to each other crossed at the elbow. They make a complete round, after which the gentleman gives his left arm crossed in the same way to the lady, whom he held with his right. The first gentleman and his lady return to the middle to make together a tour of the left arm, and then do the same with the other lady and the other gentleman. In finishing they should find themselves in the same position they had at the commencement. All six advance and retire during four bars. They advance a last time and each gentleman takes the lady facing him for general waltz.

62.

The English Right and Left.

Two couple place themselves facing each other, and make the right and left very much lengthened. The two gentlemen, advancing with their ladies, give each other the left arm

crossed at the elbow, and make a very rapid demi-tour to change the ladies. They recommence the figure to take their partners again.

63.

The Graces.

The gentleman passes his lady to the left, changing hands. He takes another lady with the right hand, and continues promenading between the two. When he finds himself at the place of the lady he has chosen, he makes the two ladies pirouette opposite each other, and takes them by the waist to make them execute *a tour sur place* to the left. He returns the lady he has chosen to her partner, making her pass under his arm and that of his lady, and continues the promenade to his place. The gentleman to make the *tour sur place* should have his own lady by the left hand, and the other by the right. When this figure is made in polka, instead of the *tour sur place*, you make the *tour du salon à trois*, abandon the lady chosen when you pass before her place, and continue to promenade with your own.

64.

The Contrary Rounds.

Three couple. The gentlemen place their ladies in a line, and take each other by the hands to form a chain. The conductor passes to the left with the two others in front of the three ladies. The gentlemen, when they come to the last, form a circle about her and turn to the left after having made a complete tour. The conductor relinquishes the hand of the gentleman on the left, and passes to the middle lady to form about her a round *à l'envers* with the other gentlemen. After a tour in this way,

the conductor again lets go the hand of the gentleman on the left and makes a tour in the natural way about the third lady. He then draws after him the two gentlemen, who have not ceased to keep up the chain, passes in front of the ladies as at the commencement of the figure, and continues the promenade, passing behind the ladies. When each gentleman finds himself in front of his own partner, the general waltz follows.

65.

The Genuflexions.

Departure of the two first couples. The two gentlemen kneel on one knee at a certain distance from each other. In this position they make their ladies turn twice about them without letting go their hands. After these turns, the two ladies cross the right hand and give the left to the right of the other gentleman to make two turns in like manner. They cross a second time from the right hand to recover their partners, who rise and promenade them to their places. The same may be danced by four couple.

66.

The Right and Left.

Four couple place themselves opposite to each other, two couple on one side upon one line, and two couple upon the other In this position each couple makes a half right and left with its opposite, then with each couple which was originally at its right. They repeat the half right and left with the others, when all find themselves again in their original places. General waltz.

67.

The Double Pastourelle.

Four couple place themselves as for quad-

rille. The two opposite gentlemen, still retaining their partners, take with the left hand the two other ladies, who leave their partners in their place. In this position the two gentlemen holding a lady with each hand, advance and retire during four bars; they make their ladies cross in front of them, passing the lady on the left under their right arms. The ladies pass to the two gentlemen at the sides to repeat the figure, which is made four times in succession, and terminates by general waltz.

68.

The Uninterrupted Chains.

Four couple. Each gentleman chooses a lady, and each lady chooses a gentleman. All the gentlemen place themselves in line in front of the ladies, who are similarly arranged. The first gentleman on the left gives his right hand to the right hand of his lady, and makes a complete tour with her, afterwards gives his left hand to the left hand of the next lady. The conductor and his partner give each other the right hand in the middle of the double figure, and separate to find the next lady and gentleman, and so on for the rest up to the last couple. They then make a complete tour, so that the lady finds herself on the side of the gentlemen, and her partner on that of the ladies. When the conductor and his lady have reached the fourth couple, the second gentleman should also set out, so that there should be an uninterrupted right and left between the gentlemen and ladies. On the departure of the first couple, the second should take their place, and so on for the rest. When all have executed the figure, each gentleman offers his hand to his partner for a promenade. This dance may

be executed by as many couple as please. Similar to Virginia reel.

69.

The Inconstants.

Three or four couple, who arrange themselves in phalanx behind the conducting couple. The first gentleman turns round giving his left arm crossed at the elbow to the left arm of the gentleman behind him, with whom he changes place and partner. He goes on without interruption to the last lady. When he reaches the last, the second gentleman, who is then at the head of the phalanx, executes the same figure, and so on for the rest until every one has regained his place. The whole terminates by a general waltz.

70

The Ladies Back to Back.

Four couple form a general round. The ladies place themselves back to back, in centre, close to each other; the gentlemen outside. At a given signal, and during four bars, the round is enlarged, the gentlemen retiring, the ladies advancing; during four other bars, it is narrowed. The round is developed for the first time; then they make a chain plate grand chain, beginning by the right hand, 'till each has recovered his partner. Terminates with general waltz.

71.

Four Hands Round.

Two couple. Each gentleman chooses a lady, and each lady chooses a gentleman. The gentlemen form together four hands round at one end of the ball-room. Every one makes a tour to the left, after which the conductor and the one he has chosen pass under their arms the two

other gentlemen to recover the two ladies, who do the same, and form a round with them. They make a complete turn to the left, after which the two gentlemen elevate their arms to make a passage for the two ladies, with whom they make another tour, while the two first execute the same round with the two other gentlemen, which forms two four-hands round. The gentlemen raise their arms to let the ladies pass under; the two first while advancing turn round, and form a line, which is soon joined by the two others. The ladies should form a similar line on their side. When the four gentlemen and the four ladies have met, they form the same round as at the commencement—that is to say, gentlemen with gentlemen, and ladies with ladies. After a tour, they extend themselves in two opposite lines, that advance towards each other, each gentleman resumes his lady, and the whole terminates with a general waltz.

72.

The Changing Triangle.

Three couple. The gentlemen, without quitting their ladies, place themselves *en moulinet*, giving each other the left hand, and going round in this position. At a given signal the first gentleman turns about quickly, giving the left arm crossed at the elbow to the gentleman behind him, with whom he changes his place and lady. He does the same with the next gentleman. When he has arrived at the third, the second executes the same figure, and then the third. A general waltz concludes.

73.

The Chains in line.

Four couple. Each gentleman chooses a gen-

tleman, and each lady chooses a lady. The gentlemen place themselves together two by two facing the ladies, who arrange themselves in the same way. At a given signal, the two first gentlemen begin by the right hand a *grand chain* with the two first ladies, and so on for the rest. The two last gentlemen find themselves with the two first ladies. Conclude with waltz.

74.

The Labyrinth.

All form a general round, going to the left. At a given signal the conductor lets go the hand of his lady, who is on his left, and while continuing to turn in the same direction, enters the circle, making a *colimaçon*, while his lady turns to the right to wind about the other circles that go on narrowing. A circular space should be contrived to be able to extend themselves in waltzing. In this position the conducting couple set out waltzing, and follow the passes of the labyrinth formed by the general chain rolling on itself, 'til they have arrived at the last couple, to which the first lady gives her hand to renew the circle. As each new couple arrives it places itself behind the one previous. When all have arrived they conclude by a general waltz. The *Labyrinth* is one of the final figures of the cotillon.

75

Right and Left Varied.

Two couple. Ladies select gentlemen, gentlemen select ladies. Form as for a quadrille. Head couples right and left, across and back, with couples at the right. Half ladies chain with same couple—thus changing partners. All waltz entirely round the circle of the sett;

head couples right and left, with couples on left; half ladies chain with same couple. All waltz round again. Head couples right and left with couples on the right; half ladies chain with same, all waltz round. Head lastly right and left, with couple on the left Half ladies chain, which bring all the ladies to partners, then general waltz.

76.

The Basket.

Two couple. The gentleman chooses two ladies, and places himself between them; the lady chooses two gentlemen and does the same They advance during four bars, retire during four others, and advance for the last time. The gentleman, who holds the two ladies, raises his arms and makes two gentlemen pass underneath, without letting go the hand of the lady of the first gentleman, and give their hands to each other behind the latter. The two ladies, chosen by the first gentleman, join hands behind the conductor's lady, which forms the basket. In this position they describe a tour to the left, and at a given signal, without any letting go of hands, the gentleman in the middle passes under the arms of the two other gentlemen, and the lady under the arms of two other ladies. The six have then their arms entwined. At another signal they disengage their arms and form an ordinary circle. They describe a round, and the gentleman, who is on the left of the first lady, begins a grand chain—by the right hand, which continues till the first gentleman has recovered his partner.

77.

The Triple Pass.

Setting out of the first two couple, who

after their promenade, take hands four round to the left. At a given signal the conductor and his lady, letting go each other's hands, pass under the arms of the two others, and join hands again as soon as the tour is finished. The other gentleman and his lady in their turn pass behind under the arms of the first couple, who once more repass under the arms of the two others, and without letting go of each other's hands, extend themselves to be again in circle. They make a round to the left, then general waltz.

78.

The Reunion of Couples.

The first couple makes a promenade, after which it takes the second couple to form hands four round. They make a half round to the left, after which the conductor takes the third couple, with which they make a round of six persons. After a half round to the left, the conductor takes successively the other couples. When he has arrived at the last, a general round is formed, then grand chain half round, terminating with general waltz.

79

SIMPLE GRAND CHAIN.

Three, Four, Five, or Six Couple.

Gentlemen select ladies. Ladies select gentlemen. Form grand round. Commence grand chain by giving right hand to partner and continuing round until the partner is met on the opposite side, when all join in general waltz.

80

THE ORDER OF THE GARTER.

Gentleman places his partner in a chair, handing her two ribbons, say about a yard in length. Two gentlemen are then presented;

to each she gives one of these ribbons, and the one who first succeeds in tying it just below the knee waltzes with the lady. The other returns to his seat.

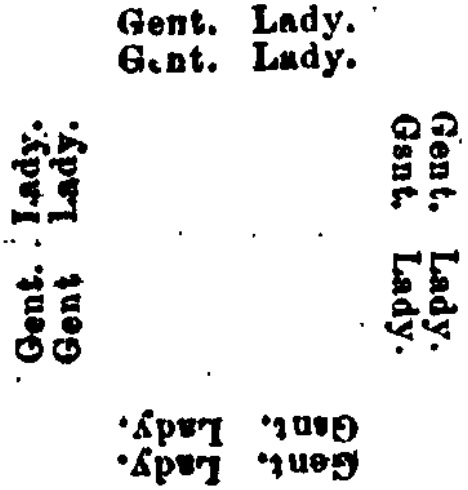
Sometimes a handkerchief is used, and tied round the arm.

81.

DOUBLE QUADRILLE.

Four Couple.

Lady selects gentleman. Gentleman selects lady. Form as for quadrille, but double in this manner:



Inside head couples, half right and left, stopping in front of opposite couples. Sides the same. Outside head couples pass under the arms of couples in front, and half right and left, stopping in front of opposite couple. Sides the same.

Each two ladies take hands, and each two gentlemen also, turning so that the ladies and gentlemen stand face to face. All the four pair of ladies then pass entirely round the sett until they arrive at the same place again, passing under the raised arms of each pair of gentlemen. All then take ladies for general waltz.

82.

THE BOWER.

Six Couple.

Ladies select gentlemen. Gentlemen select ladies. Form thus:

Ladies.	Gentlemen.		Gentlemen.	Ladies.
1	1		7	7
2	2		8	8
3	3		9	9
4	4		10	10
5	5		11	11
6	6		12	12

Six lines, two couple in each line, all facing one way. At a signal, ladies Nos. 1 and 7 pass in front of gentlemen Nos 1 and 7, take hands and pass down between the two lines of gentlemen who have taken hands and raised them so that the ladies pass under. The other ladies follow the first two, who continue towards the end of the room, where they form a line, turning to face the gentlemen. Immediately after the last two ladies have passed, the gentlemen walk forward to the opposite side of the room, when they form line, turning to face ladies, and, if properly executed, each gentleman will be opposite his lady, thus:

6 5 4 3 2 1 7 8 9 10 11 12
6 5 4 3 2 1 7 8 9 10 11 12

All forward and take ladies for general waltz.

83.

FAVORS OR DECORATIONS.

Upon a table is placed a number of favors, decorations, bouquets, boutonierres, little presents, mottoes containing paper costumes, or almost anything that will serve the purpose.

The first commences by waltzing, after which the lady selects a gentleman to whom she presents one of these articles, and is immediately followed by a waltz; at the same time the gentleman chooses a lady and presents a suitable article, which is also followed by a waltz. and so in succession each couple the same.

84.

THE UNDULATIONS.

Ten or twelve scarfs are required. Ladies select gentlemen. Gentlemen select ladies.

Five or six couple start, each couple having two scarfs. After the choosing of new partners, there will be one scarf to a couple.

Ladies in a line on one side.

Gentlemen in line opposite each lady and holding an end of the scarf.

First couple commences by passing under the scarf and between the second couple, then outside, and scarf over the third, and so under and over until the last couple is passed, when they take places in line to allow them to pass.

After the first couple has passed the third, the second commences the same, and so each couple follows until the first couple arrives at the head again. Each couple so arriving at the head commences the general waltz.

85.

THE MOUSE TRAP.

Four scarfs, say three yards in length, are provided. Two couple start. Lady selects gentleman. Gentleman selects lady.

Each lady takes the ends of two scarfs, standing in a square so that the scarfs are crossed. In the centre there will be a space between the four scarfs. This is the trap. The four gentle-

men take hands in line and endeavor to pass under the scarfs from one side to the other. When one of the gentlemen is caught in the trap, the figure ends and all join in general waltz.

86.

THE GRAND CHAIN DOUBLE.

Three, four, or more couple. Gentlemen select ladies; ladies select gentlemen. Form a grand round. At a signal from the leader, all commence a grand chain; at the next signal, swing round with the one to whom the right hand is given at that moment, and commence a grand chain in the opposite direction, giving left hand first; at another signal, swing round with left hand, and commence a grand chain again in the direction taken at first, and thus changing as many times as the signal may be given, until the signal is given to take partners, when each gentleman selects the nearest lady.

87.

STAR AND CIRCLE.

Four couple commence. Each lady selects a gentleman, each gentleman a lady. Form two lines, face to face; four couples in each line. The two middle ladies will cross hands round with the two opposite middle ladies, first going entirely round, giving right hands, and return, giving left hands; they will then all give right hands, each to another lady's left hand, thus forming a star.

The eight gentlemen will all join hands, and form a circle, between the first and second of each two ladies. In this form the circle of gentlemen will pass round under the arms of the ladies, while the ladies pass round in form of a star in the opposite direction. At the usual signal, all take partners selected.

88.

FLAG FIGURE.

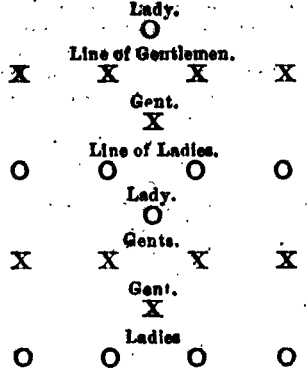
Having ten pair of flags, that is to say, two American, two French, two English, etc., etc., the leader will present one of each pair to a lady, and the other to a gentleman. After thus distributing all, those gentlemen having flags will search for the lady having the corresponding one, with whom he dances round the room. Each lady will then present her flag to another lady, and each gentleman presents his to another gentleman. Then again there will be the same searching for corresponding flags; and, after the dance round the room, the same distribution of flags.

Different pairs of colored ribbons may be used in place of flags.

89.

MILITARY FIGURE.

Same distribution of flags as in the previous figure; then form in four lines, an officer in front of each, thus:



In this form, march or dance round the room twice. Second time, each line turn in opposite directions—1st to right, 2d to left, 3d to right, 4th to left. When at sides of the room, form the two lines into one line, each line facing the other, when all advance and select corresponding flags.

TIME AND MUSICIANS.

It is to be regretted that many of those who play for parties and balls know very little about dancing, and are, therefore, scarcely conscious of the peculiar accent or time required for our dances. At many good concerts we may hear the charming compositions of the Strauss brothers played as though speed was the only expression of dance music—and we thus lose much that is good and beautiful. With many of our pianists, this tendency to play fast is very marked, arising, perhaps, from the natural defects of their instrument; as an example, it may be mentioned that in passages or melodies of long sustained notes, which have been written with a view to orchestral effect, the pianist is liable to anticipate the time on account of the non-sustaining power of that instrument. This may be an explanation, but not an excuse. It is true, also, that much of our dance music is composed and arranged for the use of orchestras engaged at public gardens and such places, where effect and excitement are the great objects; and thus also seem to give excitement and hurry to our home dancing. The lancers and quadrille are often played so fast that the dancers can only run after the music. In this way we lose that composure these dances should have, and the

relief they ought to afford from those dances which require greater exertion.

Surely this ought to suggest to those who play for dancing as an occupation, that they do not fulfill all their duties by simply playing the notes; they should learn to give the proper time and true accent to each dance. Those who have enjoyed the pleasure of dancing to a good timist, readily understand the importance of these remarks. It is a fact, however, that bad dancers like quick time.

It would be unjust not to acknowledge that we have leaders and pianists who conscientiously strive to make themselves acquainted with all that belongs to their department, and the following may be mentioned as a part of their experience:

Four different couple may be seen dancing four different dances to the same waltz; each one of those couples having a "specialty," insist upon exhibiting that "specialty," even when the music is not suitable in time.

Very soon "hop waltz" rushes to the leader and cries out "Faster, faster!"

After a time "Redowa" expostulates with him for playing so fast.

"Deux Temps," in an excited state, follows, wondering what he means by playing so dreadfully slow

Lastly comes "Boston," quite out of breath, faint, and, overcome by trying to keep up, implores the leader, in mercy, to play a little slower.

What is the unfortunate leader to do under such circumstances? The scene is a reality, and has occurred many times. It may be noticed however, that the best dancers rarely complain; they are equal to the emergency,

and adopt such a step as will suit the time. May we repeat here, what has been well said before: "Those who know least are most noisy in their knowledge."

Programmes of dancing should always show what dance the music is intended for; the leader would then know what time to take. It would also be understood that he was playing a time suitable for the dance mentioned, and if some chose to use steps not suitable to that time, they would have no cause to complain, but must accept the inconvenience as their own seeking, and not interfere with those who desire to dance in accordance with the time. To a waltz we have five different dances, viz.: 1. Boston; 2. Two step Boston; 3. Redowa, or Assembly and Double Glide Waltzes; 4. Deux Temps; 5. Hop waltz. Commencing with No. 1, the slowest, the time of each is a little quicker than the preceding one, until, with No. 5, we may dance almost at any speed. We have also the trois temps, polka mazourka, and polka redowa—each a little quicker than the other. The polka should be about the time of a military quick-step. It is now becoming very general to use the redowa step to the galop music—in that case the time must be a little slower than when the galop step is used.

In conclusion, and as the last advice o an old teacher to his pupils, carry into your dancing all the conscientiousness deemed consistent with the character of a *Lady* or *Gentleman*. Let your movements at all times express refinement and kindliness; in fact, the good sense of a high toned, well-educated, moral character. In doing so, believe me most truly that you aid in elevating the tone of your generation, and also aid in correcting the unjust prejudice that

still exists in the minds of many good people against our useful art.

The word useful is here used with a full sense of its meaning and importance, for we sincerely believe that "Our Good Father in Heaven" has given us this universal love of motion to music for a purpose, as He has given us the love of pleasant sounds, the love of beautiful colors, and the love of graceful out line, all to share in the elevation of the human race. And this love of pleasant motions, called dancing, being so irresistible in the young, shows that it is designed for their time of life, and that we older ones are not doing our full duty when we treat it as one of the follies of youth, and do not make use of it as a means of refinement, instead of allowing it to degenerate into coarseness, when it is so evidently intended for a better purpose.